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Stensko slikarstvo v župnijski cerkvi sv. Štefana v Ribnici na Dolenjskem

IZVLEČEK

Stensko slikarstvo v župnijski cerkvi sv. Štefana v Ribnici na Dolenjskem je nastalo v zadnji četrtini 19. in v začetku 20. stoletja, natančneje, med letoma 1880 in 1907. Obravnavana likovna produkcija odseva splošne značilnosti tedanje slovenske cerkvene ustvarjalnosti ter sledi uveljavljenim vsebinskim in slogovnim likovnim vzorcem, ki so značilni za 19. stoletje. Freske so nastajale v več fazah in so delo slikarjev Janeza Wolfa, Antona Jebačina, Matije Koželja in Franceta Stareta. Med njimi velja izpostaviti Wolfov prispevek, ki ga je mogoče opredeliti kot najkakovostnejšega med omenjenimi.

KLJUČNE BESEDE

Ribnica, cerkveno slikarstvo, freske, 19. stoletje, slovensko slikarstvo, Janez Wolf, Matija Koželj, naročništvo

ABSTRACT

MURAL PAINTING IN THE PARISH CHURCH OF ST. STEPHEN IN RIBNICA

Mural painting in the parish Church of St. Stephen in Ribnica was produced in the last quarter of the nineteenth and early twentieth century or, more accurately, between 1880 and 1907. The artistic production presented in this article reflects the overall characteristics of religious creativity in the Slovenian territory of the time and follows the established substantive and stylistic art trends, typical of the nineteenth century. The frescoes were produced in several stages by painters Janez Wolf, Anton Jebačin, Matija Koželj, and France Stare. Special mention ought to be made of Wolf's contribution as the finest of the four.

KEY WORDS

Ribnica, religious painting, frescoes, nineteenth century, Slovenian painting, Janez Wolf, Matija Koželj, commissioning

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S U M M A R Y

Mural painting in the parish Church of St. Stephen in Ribnica

The parish Church of St. Stephen in Ribnica may be classified as a typical Nazarene-style integral work of art that broke away from the past tradition under the influence of a slightly more modern religious artistic taste. It is the accomplishment of the representatives of Slovenian late-Nazarene style who left their strongest mark in the field of mural painting. Since the Ribnica parish church obtained its present appearance between 1866 and 1868, most of its interior artistic décor is associated with the period spanning the second half of the nineteenth and the beginning of the twentieth century. The mural artwork presented here was in congruence with religious art of this kind that flourished across the Slovenian territory. It reflects the overall characteristics of religious creati-

vity of the time and follows the established substantive and stylistic art trends, typical of the nineteenth century. The said production also owed much to numerous priests who administered the Ribnica parish at the end of the nineteenth and in the early twentieth century. Among them, special mention within the framework of commissioning ought to be made of deans Martin Skubic and Frančišek Saleški Dolinar. The frescoes were produced in several stages (1880–1907) by painters Janez Wolf, Anton Jebačin, Matija Koželj, and France Stare.

The first mural paintings in the newly built church were produced in 1880, when painters Janez Wolf and Anton Jebačin left their mark on the presbytery. The latter displays an elaborate decorative painting that harmoniously incorporates the architectural elements of the space and frames eleven figurative frescoes featuring triumphant and saints' iconography. Wolf's figurative and Jebačin's ornamental works provided the basis for all subsequent mural artwork performed in the central nave and the transept. Ten years after the mural of the presbytery was completed, the painting in the transept was commissioned and entrusted to Matija Koželj, a painter from Kamnik, who covered the entire transept with ornamental and figurative frescoes in 1890. The Romanesque-style decoration surrounds four figuratively designed frescoes depicting Biblical scenes. The last major artwork in the church was the decorative painting with which house painter France Stare from Ljubljana covered the entire nave area in 1907. His work performed in the central and side naves, as well as matronea was based on the earlier Wolf's and Koželj's painting.

In the 1960s, all the paintings in the parish church were repaired and restored due to mechanical and other damage caused to them. Whereas a considerable part of the figurative paintings in the presbytery and the transept were restored, the ornamental painting in the transept and the central nave was almost completely removed and painted anew. Despite minor changes, the repaired painting has preserved the original character of the church.